

# Design

## THE MAGAZINE DEVOTED TO CREATIVE ART



*"Humble Home" by Frederic Whitaker*

● **40** Essential and fascinating art processes—

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# **DESIGN TECHNICS**★

*Edited by*

**FELIX PAYANT**

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### New York City

**The Downtown Gallery:** (32 E. 51st St.)

*One Man Exhibit:* Louis Gugliemi, oils. First one-man Gugliemi show in past ten years. . . . Thru mid-March. Also on view, recent work of Ben Shahn, Yasuo Kuniyoshi, Stuart Davis, Sheeler, Steig and others. Sculpture by William Zorach.

**Metropolitan Museum:** (5th Ave. at 82nd St.)

March 26, (3 p.m.) Lecture: "19th Century French Painting" . . . March 27, Lecture: The Excavations at St. Denis. . . . March 31, (3 p.m.) Tour of The Cloisters. . . . *Photo Exhibit:* The Art of Ancient Egypt, thru March and indefinitely. . . . *Chinese Spring Festival of Painting*, opens April 6 and runs indefinitely. . . . Bicentennial of Excavations at Pompeii, opening April 23.

**Midtown Galleries:** (605 Madison Ave.)

*Dong Kingman exhibit:* Watercolors of Audubon Medal of Honor winner, now teaching at Columbia University. Thru March 20.

**Museum of Modern Art:** (11 W. 53rd St.)

*Retrospective Exhibition:* sculpture of Naum Gabo and Antoine Pevsner. Each represented by forty works, including painting and a few drawings as well. Continues thru Apr. 25. . . . *Architecture Exhibit:* work of skyscraper designer, Louis Sullivan, one of America's three greatest architects. . . . *Great News Photographs:* past and present highlights of history of commercial news photography. Apr. 7 thru July 11.

**National Serigraph Society:** (38 W. 57th St.)

Continues its present exhibitions of Serigraph work, with numerous pieces for sale at prices upward from \$2.50.

**New Age Gallery, Inc.:** (133 E. 56th St.)

Multiple shows by dealers in American Art in all media. Among those represented are Belmont, Brockdorff, Carewe, Conant, Freedman, Fuchs, Gerassi, Geyer, Hecht, Kawa, Liefeld, McIntyre, Melching, Nova, Ratkai, Thalinger, Wells and Willard. Continuing thru Apr. 3.

### New Jersey

**Montclair Art Museum:** (Montclair)

*Composite Master Show:* all centuries represented, from the 17th onward, with magnificent pieces of Chardin, Rembrandt, Cezanne, Gauguin, Manet, Monet, Prendergast, Renoir, Braque, Derain, Matisse and Picasso among those present. Thru March 28th.

**Newark Art Club:** (38 Franklin St.)

*23rd Annual Exhibition:* on oils of State residents. Thru Mar. 31. . . . Water colors and sculpture portion of same exhibit to open Apr. 5 and run thru Apr. 29.

### Ohio

**Cincinnati Modern Art Society:** (Eden Park, 6)

*Abstract & Surrealist American Art:* selected by American Federation of Arts from recent Chicago Art Institute show. Local artists will also be represented. Apr. 12 thru May 2.

**Cleveland Museum of Art:** (Cleveland 6.)

*Pierre Bonnard:* a memorial exhibition of the french painter's work. About 100 paintings and 15 drawings included. Mar. thru April 11. . . . Traveling exhibition of Ohio Water Color Society winners. Continuing thru Mar. 30.

### Colorado

**Denver Art Museum:** (1300 Logan St.)

*Our American Heritage:* A tailor-made exhibition, detailing development of American arts & crafts since colonial times. Mar. thru Apr. 11. . . . *Man, His Art & Environment:* a special show interpreting material for public school correlation. Apr. 16 thru end of May.

### Louisiana

**Art Ass'n of New Orleans:** Traveling Upjohn Exhibit: the series of uncommissioned paintings on American Health, donated to the show by outstanding American artists, including Waldo Peirce, Alexander Brook, Gladys Rockmore Davis, Bernard Karfiol, etc. will be on exhibition during the entire month of April. These are the originals which appeared in the public service ads run by Upjohn Company in Life, Sat-Eve-Post, Parents, Time, Fortune, and Newsweek.

### Missouri

**William Rockhill Nelson Gallery:** (Kansas City)

*Venetian Painting:* Landscape painters of the 18th Century (Mar. 24) and Venetian Figure Painters of the 18th Century (Mar. 31). . . . Special "Masterpiece of the Month" features a Silver-Gilt drinking bowl of the Persian-Sasanian Dynasty, more than 2500 years old.

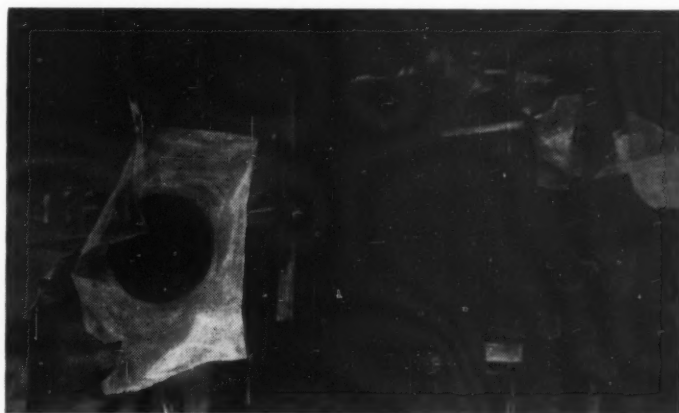
### Ohio

**Columbus Gallery of Fine Arts:** (E. Broad St.)

*Roualt:* the great printmaker well represented. Mar. 18 thru Apr. 8. . . . "Painting in The U. S., 1947" will show to Mar. 28, with cooperation of the Carnegie Institute of Pittsburgh. . . . Two-man-show of work of Ohio State art teachers, Caroline Bradley and Stanley Twardowicz, in oil and watercolor. Thru Mar. 23.

**Dayton Art Institute:** (Forest & Riverview Aves.)

*Old Masters:* large showing of works of  
(Continued on Page 19)



"THIS IS MY PLAYGROUND" A recent prize-winner in the La Tausca Exhibit, painted by Yasuo Kuniyoshi.



# Color For You

## AN EDITORIAL

**I**T has not been until recently that we have really done much about color in lives. Yet here is an element of design which has great influence on our well being, not only emotionally but physically and financially. In many cities the matter of color in the school rooms has been carefully studied. In this respect New York City has taken a leading role. Other mid-western cities including St. Paul, have gotten down to making a careful study of the selection of proper hues and combinations which really function for the good of all.

Business has come to realize that importance of color in merchandising and proper display. The work done in the matter of color by some of the large companies in America has led the way for individuals and families that they may use color beneficially rather than in a destructive way.

"When father spends too much time at the club, when Junior begins to take too much pre-flight training for the juvenile-delinquent ranks by his street-corner loafing and Mamma and Aunt Jennie use every spare moment on 'bingo-binges', it's time to change the color of things," one color consultant stated recently "depressing and clashing color combinations in the home can be just as deadly to emotional stability as jungle combat proved to be for many of our ex-Gis," the expert claims. "People, even sub-consciously, will seek escape from depressing home surroundings which may even lead to physical maladjustments if carried to extremes," he related.

"Nervous tension resulting in loss of appetite or acute indigestion may follow the chain of reaction set up by color confusion. Probably the best known example of this is the case of the public dining-room in Philadelphia where the patrons continuously left the establishment in an argumentative mood. The unrelieved deep-red interior of the wall finish was believed to be the cause. After the management stenciled a silver decorative motif to relieve the binding tension that was causing customers to literally and figuratively 'see red', a marked improvement in the amiability and sociability of the patrons was noted. This is only one of numerous case records on file," we are told.

Industry has taken the lead in utilizing the energy and power inherent in color, has been pointed out. "Major manufacturers have adopted the 'Color Dynamics' system, the principles of which are based on harnessing the psychological factors of color to provide better, safer working conditions which are conducive to more efficient operations and happier employe relations," experts say.

"The average home-maker likes to be a rugged individualist and often considers such things as the scientific use of color as an infringement on her rights of domestic domain. As a result, most homes are devoid of proper color consciousness. Most people don't even know that you can change the apparent dimensions of a room or make it seem warmer or cooler by proper color applications. Color treatment is being stressed more and more in our hospitals and mental institutions with amazing results. In the average home, however, where proper use of color is of the utmost importance, small progress has been made," a Pittsburgh authority revealed.

If home decorators would just use common sense and observe their natural surroundings it would help considerably. For example, everyone knows that reds and oranges are warm colors—the colors of flame, fire and blood. Likewise, blue is a cold color suggesting ice, snow and water. The greens are cool and restful as Mother Nature has so generously demonstrated in her all-wise decorating program.

It does not cost any more to plan school rooms, home decorating and public meeting places with a sound use of color. To do so is to be assured of pleasant restful surroundings that will pay untold dividends in domestic tranquility in the home, pleasant working conditions for schools and just plain well-being in places where large groups gather.

It seems high time that this be given careful study in schools, art classes, and all institutions which are concerned with our social welfare.

*Felix Payant*



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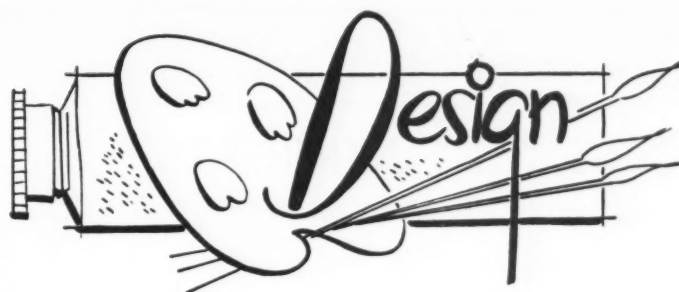
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### ABOUT THE COVER

Frederic Whitaker, cover artist for this issue, is generally conceded to be one of the more outstanding artists in his field, today. Born to a family of metal craftsmen, he has become a successful businessman (Ecclesiastical metalware) and looks upon his water color work as the ideal method of relaxation after office hours. His story appears on Page 17.

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## EASTERN ARTS CONVENTION, APR. 1

*Meets at Pennsylvania Hotel in NYC*

**T**EACHERS and supervisors of art from all sections of eastern United States will meet in New York City April 1, 2 and 3 for the 1948 convention of The Eastern Arts Association. The headquarters is the Hotel Pennsylvania. Program details are being whipped into final shape by Mr. Gordon L. Reynolds, President of the Massachusetts School of Art, Boston, who is Chairman of the Convention Program Committee. Working closely with Mr. Reynolds, is Miss Virginia Murphy, Director of Art of the New York City schools, who is planning a series of outstanding exhibits for visiting art teachers.

The convention theme is "Art—the Balance Wheel in Education" with subdivisions for each day centered on its various phases. At the general sessions, speakers of national and international prominence will address the group on current problems in the field of art education. These speakers include Herbert Read, well known in British art education; Tom Prideau, Assistant Editor of Life Magazine; Dr. Robert C. Weaver of Chicago, Norman Rico, Director of the Art School of Syracuse University and Robin Bond, Teacher of Art, Dorset, England.

Some of the titles of addresses on the program are: "Education Through Art," "A Review of Our Resources," "Implementing a Program of Creative Art Education," "The Evaluation of Understanding Through Art," "What Constitutes Understanding?" "Vital Experiences are the Roots of Understanding," and "Guiding Principles for Creative Art Education."

The program will include conferences at three education levels, headed by Miss Priscilla M. Nye of the Massachusetts School of Art (elementary group); Mr. Ernest A. Stone, Director of Art Education of New Haven, Conn. (secondary group); and Mr. Frederick J. Wallace, Director of Trenton Junior College, Trenton, N. J. (adult group). The three art clinics organized by Marion Quin, Director of Art of Elizabeth, N. J., will be in three groups: the elementary, the junior high school and the senior high school. A symposium on Saturday morning will include a panel made up of Robert Gwathmey, Alexander Kostellow, Ruth Reeves and Byron Thomas, with Norman Rice as moderator.

Social functions will include the annual "Ship's" party which will feature the Princeton Tigertones of Princeton University on Thursday evening, April 2nd. The annual convention luncheon will feature Emily Gonaud, Art Editor of the New York World Telegram, who will conduct an "Opinion Please" session on current art. The Friday evening meeting will include a dramatic presentation of well known Shakespearean characters by Dr. Clyde Francis Lytle, and "Fashions for You" by Doris Dahlberg of the Simplicity Pattern Company.

Exhibits will include: "An Overview of the Arts in the Eastern Arts Association Region" (Kodachrome slides);

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"Child Development Through Art," a study illustrated by work of three children; "Source materials for Art Teachers;" "Creative Arts and Crafts in a Rural Elementary Program, in a Metropolitan Secondary Program, and in a Regional Adult Program." There will be also be technical demonstrations by selected artists and members of the "Ship," guided tours to museums, shops and art galleries, and sessions of the Junior Division. The Philadelphia Public Schools will again present the "Art Field Day" under the direction of Jack Bookbinder.

As usual, commercial exhibits by producers of art materials will be shown and there will be exhibits of work done in the schools, particularly as they apply to the theme of the convention. Harold F. Lindergreen, Executive Director of the Vesper George School of Art, Boston, Mass., is preparing visual backgrounds for the general sessions.

Miss Ruth Coburn, Director of Art and Crafts for the State of Vermont, and President of the Eastern Arts Association, is in general charge of the convention. Working with her are the Council members of the Association: Marjorie J. Billows, Evelyn Burdett, Mildred Callaway, Charles F. Dawson, Lillian R. Field, Earl B. Milliette, Walter E. Haggerty, Charles M. Robertson, Marion Quin, Vincent A. Roy, Gertrude A. Beers, Dr. I. L. deFrancesco, Harold F. Lindergreen and Gordon L. Reynolds. Other Committee members who are busily engaged in preparation of details are Emma S. Daggett, Dana P. Murphy, Melvin V. Chevers and Ernest A. Stone.

# Finger-Painting in the Art Field

By

VICTORIA BEDFORD MITCHELL

*Studio of Binney & Smith Co.*

ON MARCH 15th at the Arthur U. Newton Galleries, 11 East 57th Street, New York City, appeared a new personality in the field of art, presenting his adventures in Finger-Painting. The artist, Mr. Andres Bueso, was born in Estado Hidalgo, Mexico, but has spent the great part of his life in San Juan, Puerto Rico.

Although this is his first exhibit in the United States, Mr. Bueso has achieved fame and notable success in Puerto Rico as a painter and as a sculptor. He should be highly credited for developing his skill without the aid of formal training. In the present exhibit, his versatility is evident.

Writing of this new medium in his experience, Andres Bueso says:

"Finger Painting is an adventure full of discoveries. An exciting medium of expression, it challenges the imagination and stimulates the creative ability of the artist. The fascination of the unknown is experienced with every smooth stroke of the hand, every wave motion of the fingers. No special tools are used, and the bare hands and forearms slide unhindered over the wet paper generating flowing shadows with beautiful texture and with the unrestrained force of spontaneity.

Although there is no limit to the possibilities of artistic expression with this medium, it is really more decorative than pictorial. Accidents, some happy, some fatal, add increasing interest while manipulating the paint, and the reaction of the artist is one of complete relaxation. As in water-color painting, accidents may be controlled to a limited extent; later remembered, and unexpected effects may be used to advantage in future compositions. The power of design, dramatic contrasts in shading and texture, and originality in composition are the goals to be attained. Finger-Painting gives me a chance to express rapidly and effectively any idea while still immature in my mind. I very seldom have a preconceived plan when beginning to paint and let the medium and the free flow of the hand suggest the composition. Every picture is in fact a real surprise to myself and a delightful expedition into the unexpected."

Because of art educators' marked interest in Finger-Painting, Mr. Bueso and the Newton Galleries are extending the exhibit until April 2nd and cordially invite all members of the Eastern Arts Association to visit the gallery.

In the hands of a *pieman*, we can expect mud pies—but what fun it is to make them, and how good for us! The therapist and psychiatrist find many sources of assistance through the use of the paint. Even the oneness of identical twins has been seen in almost identical paintings!

As is true of any art medium, the hands of the fine artist can achieve mastery of form, color and composition.

It would be stimulating to review some of the achievements of finger-paint in the field of art:

In answer to many requests, the first showing of Finger-Paintings by Ruth Faison Shaw, the originator of the medium, was presented by the Ferargil Galleries. In her new book "Finger-Painting and How I Do It," Miss Shaw says:

"Finger-Painting is not, nor does it purport to be a short cut to other types of painting, *art without tears*, as it were. "Creative work must come from imagination and personal experience. But to understand the nature of a medium and its logical use is important, if one is to derive the greatest benefit from it."

For many years, in galleries and schools



... Bueso's bare hands and arms slide deftly over the wet paper, creating beautiful patterns.





"WATER BUFFALO" an imaginative output of Bueso's finger-painting technique.

throughout the United States, the paintings of Ruth Shaw and her pioneering associates were shown. Stuart Shaw, Ralph Reasor, Sara Ravendale and Victoria Bedford Mitchell. Each artist's work was so unlike the others that the flexibility of the medium was clearly seen.

About eight years ago, Francis R. Fast, a New York business man, took up finger-painting with no thought of it becoming a serious avocation. Since then he has had over twenty one-man exhibitions. To quote from Mr. Fast's "History of Finger-Painting":

"Pliny the Elder in the first century speaks of a painter who preceded him as one who used his hands with an earth medium. The value of finger-painting was known to Leonardo da Vinci in the 15th century. From records in the Library of San Lorenzo in Milan we find instructions to his students that they take a candle, hold it underneath a glazed plate, and on the sooty surface thus obtained to move their hands about for inspiration, contemplation and development of the rhythmic process, which is the essence of finger-painting as we know it today."

"The *China Journal* of June, 1941, gives an account of the most famous of all workers in this medium, *Kas Chi Pei* (1672-1732). Today the most celebrated exponent of this medium in China, is Professor Y. K. Chang, of Soochow University.

With the Chinese, the thumb and tips of the fingers are more precisely used, while we use the entire hand and arm. The forms of expression, however, differ greatly, the Chinese emanating from that

rich and ageless heritage of Oriental art which still so strongly impregnates their work with the exquisite detail and matchless beauty of line, form and color, with which we are so familiar.

American finger-painting has not the background of any particular racial art from which to derive, and draws instead, intuitively, and in a typical American way perhaps, from the fresh and abundant field of the imagination alone, each one interpreting according to his vision."

In a former issue of *Design Magazine*, Dr. Ray Faulkner, past director of the Art-Department of Teachers College, Columbia University, and now at Stanford University, California, says of Finger-Painting:

"Any medium should stand or fall on the values which it holds for the student. Does it encourage him to learn fundamental principals, to develop new attitudes, to gain new appreciations? There is no question in our minds about the value of finger-painting in developing new and healthier attitudes toward art. Even a cursory glance at our students' paintings shows an excellent understanding of fundamental art principles,—principles which have not been learned from experience. The pleasure which the students take in their work and their comments are objective proof that new appreciations have been developed. Finger-Painting fills a real need in college art work."

As the medium has been tried and has become more widely known, new uses and applications are evident: Titles magically appear with a few free movements in the Ginger Rogers-Fred Astaire film

"Carefree." Design motifs inspired by finger-painting movements are applied to fabrics and wallpapers. Book jackets, box covers and many crafts are decorated by the lovely textures and patterns of Finger-Painting.

Several years ago, the *New Yorker* magazine contained full page finger paintings as advertisements to portray Ravel's perfumes: *Faun*, *Pagoda* and *Pagan*.

Last year, *Colliers'* magazine presented a full-page story illustration in *Finger-Paint* with the accompanying note by the editors: Abstract art is intended to create an impression or establish a mood—generally, although not always, without the use of recognizable forms. We selected this painting as expressing the idea of a hurricane, which you'll presently find out is the hero of Pat Frank's story. Mrs. Faith Vilas, who lives in New Haven, has painted many abstractions—some of which are on display in New York's *Ferargil Galleries*."

Regardless of the purpose of the painting, whether it be for craft work, illustration or gallery exhibit, finger-painting accomplishes what teachers of art have been encouraging for all mediums. Photographic results are impossible; the method insists on impressions which are the honest interpretation of the artist and incites one to creative discovery which alone brings fulfillment.

V. B. M.



"FLOWERS"

by Andres Bueso

# Child Growth In Elementary School Art



*Children of the 1st grade are imaginative and free of the inhibitions of later years.*



*Children of 3rd grade at Elementary School 214 in Baltimore enjoy making pottery.*

THE child's emotional development is one aspect of his total growth pattern, while experimenting with materials makes a distinct contribution to his mental and spiritual growth. Beginning in the kindergarten and continuing through the sixth grade, art affords a logical culmination of experiences that are vital and real to the child, and is therefore an integrated component of the curriculum, in the pursuit of which he acquires an ever-increasing control and grows in his ability to recognize the possibilities of materials as means of expression. His sharing in the creative and appreciative experiences of others results in the acquisition of socially desirable habits and attitudes.

Children of the first grade are imaginative, spontaneous, manipulative and trusting. With all their interests centered in one topic for a time and given many kinds of art materials with which to work, they will naturally create, construct, and appreciate. They will continue to develop esthetically through being allowed to follow their own free choice. Important, too, is the first grade child's reliance on a understanding of his creations by those adults closest to him; namely, his parent and his teachers.

If a second grade child acquires meaningful information from various sources—some topic he has heard discussed, details in pictures he has seen, ideas gained from excursions to the the country or to the neighborhood shopping district, such experiences will leave vivid images in his impressionable mind. His feeling for art form is now expressed in a variety of ways; he not only works with clay or wood or paper pulp, but finds bits of pasteboard, string, cloth and other materials, which he brings to the classroom to work with. He now begins to express in his creative art the contour of objects, often with genuine artistic feeling for the things represented.

Third grade children are able to make their creations still more concrete, and generally more realistic too. Their construction is therefore made as practical and immediately useful as possible. In the building of houses to represent what children have learned about homes in foreign lands, the construction employed is generally crude when judged by adult standards, and there may be little evidence in it of the "proper" use of ma-

terials. There is, however, always some detail in which the tendency toward realism is forcefully apparent. The child now learns about color as such, and expresses assurance and satisfaction in being able to use effectively the various hues.

Imagination seems less active in fourth grade than at any of the preceding developmental levels. Here children begin to understand more fully the relationship of shapes, and to acquire an expanding sense of proportion. The sense of proportion seems to develop suddenly in most fourth grade children. Whereas, heretofore, they were content with objects that are too small in relation to other objects in their pictures or constructions, now they become increasingly aware of the proportion and scale that are demanded by reality.

Fifth grade children are more critical artistically than those of the preceding grades. They desire to be more accurate in construction and more realistic in representation. Their taste becomes correspondingly more sensitive and discriminative. Design assumes far greater significance than it has before. This characteristic discrimination is often encouraged and as much time as possible given to the frequent evaluation of their work by the children themselves.

The sixth grade child, having experienced the joy of handling many different kinds of materials, and the acquisition of skill to a limited degree, and having participated in creative design in all of the preceding grades, becomes increasingly confident in his art expression. Though possibly less imaginative, he is now more fully aware of his difficulties as problems arise that require both skill and perseverance as well as artistic taste in their solution.

It follows, therefore, that throughout the elementary school period, emphasis should be placed on originality of conception in art as revealed by the capacities of children at the various stages of their development to express themselves creatively. The specific objectives sought should include organization, rather than imitation; emotional fulfillment, rather than realistic representation; awareness of rightness, rather than the acquisition of facts of "correctness"; genuine esthetic expression, rather than mere documentation.



## Enamel Steel Murals

This new facade, the first of its kind in the country, includes three vitreous enamel steel murals in full design and color. These panels were designed and executed by the Cleveland ceramic artist Edward Winter, who pioneered this type of mural art in 1934, but this is the first time such detailed work has been used on the front of a building.

The architect for this entire job was also a Clevelander J. Milton Dyer, who has many public buildings to his credit in Cleveland as well as other cities around the country. Mr. Dyer at the age of seventy-nine has young modern ideas and was interested in enameled steel because of its color and design possibilities as well as its permanence. This material will weather any season or atmospheric condition.

This front comprises a combination of other building materials including a marquee of Stainless steel, plastic and neon lettering, a grey green terracotta facade, stainless steel framing around the panels and transparent herculite doors.

Two of the three murals are five and one half feet high by eight feet long, and the third is 5½ feet high by six feet long. The eight-foot panels comprise fifteen sections each, and the third panel twelve. Sixteen gauge enameling stock was used and each panel has an inch and a half flange with a half inch return including hooks and lugs so that it could be fastened securely to an iron frame backing.

Two of the mural designs are of a Tyrolean nature with stylized peasant motifs, while the third represents the theatre



*Edward Winter, pioneer ceramic artist, who developed the process of enameled steel murals.*





... The first of the new panels in the country add a richly decorative motif to this Cleveland restaurant.

with juggler, trained dog and an amusing duck. Approximately twenty values of color were used comprising red orange, brown, beige, grayed purple, lemon yellow, blue, white and black with several tones of warm and cool greens. The background of the panels are a deep rich green with a blackish green shading leading into the subjects.

The overall designs were applied with the panels together on the floor, and as a section of color was applied they would be picked up and fired individually in the furnace at a temperature of 1540 Degrees

F. for a period of three minutes each. Each panel received about ten firings before the designs were complete. In occasional places on the design lumps of frit were used to give an unusual textural surface, and liquid gold was also applied to various parts of the design to add quality. Fusing the gold came on the last firing.

Because of the repeated firings it was absolutely necessary to use the heavy sixteen gauge steel, the finished panels showed no signs of buckling or warping, and mastic cement was used between the joints of the panels.

## GAUGIN PAINTINGS INSPIRE FASHIONS

TEXAS STORE TURNS ARTIST'S WORK TO DRESS DESIGN

● The bold and radically simplified paintings of Gauguin were selected for a collection of dress fashions by a famous Texas specialty store and fashion originator. In the search for a fresh, exciting source of fashion inspiration, these paintings provided the unexpected and stimulating colors desired.

For this presentation of Gauguin colors Neiman-Marcus had on exhibit for the public seven Gauguin original oils, of the French Impressionistic and Tahitian Period; a collection of his wood cuts; and a group of Polynesian handicrafts from the Museum of Natural History in New York City.

In discussing the Gauguin fashions, Stanley Marcus, pointed out that it took time to execute and present a complete fashion story. More than a year ago,

impressed with the beautiful and unusual colors that characterize the Gauguin oils, the fashion staff began talking with fabric people and commissioned them to dye woolens, silks, and rayons in specified colors, so that the Gauguin collections might be presented in 1948, the centennial of the artist's birth.

Next came plans with a group of foremost American designers to create the dresses, suits, coats, and accessories in which these especially-dyed materials were to be used. These collections of clothes and accessories will be presented to the public for the first time concurrently with the Gauguin exhibit.

"Owners of Gauguin originals rarely lend them, even for special museum exhibits," Stanley Marcus said, "but we felt that many people would be interested in seeing these paintings which were the inspiration

## CARNEGIE INSTITUTE OFFERS SPECIAL SUMMER COURSE

● *Pictorial Design and Pictorial Subject Matter*, a unique art course based partially on principles of anthropology and reporting, will be offered for the second summer this year in the Carnegie Institute of Technology Department of Painting and Design, Professor Wilfred A. Readie, head of the department, announced today.

The course, planned and developed by Robert L. Lepper, Tech associate professor, is described as a "project in picture making approached from the view of a visual reporter."

Students in the program select a limited area of a large city and attempt to interpret pictorially the people and their shelters, the exchange of goods and services, recreational and communal activities, and the spectacle provided by changing weather in the section.

Open to students who have had the equivalent of two years of art training, the course will run for six weeks during July and August.

Professor Lepper will teach the course.

for our Gauguin couture collection. Through the courtesy of a group of owners and art dealers throughout the country, we are able to present this Gauguin showing to the public."

The life of Paul Gauguin (1848-1903) served as the basis for Somerset Maugham's widely-read novel, "The Moon and Sixpence," which told the story of the painter's Tahitian period. Gauguin was born in Paris, the son of a journalist from Orleans and a mother of Peruvian descent. After serving in the French marines, he became a member of a French banking firm and in 1875 began painting in his free time. Acquiring early the Impressionist technique through his friend, C. Pissarro, he decided six years later to devote all his time to painting. After an unsuccessful attempt to obtain funds from his wife's family, he separated from her and his children and spent the next several years with a group of painters in Brittany. To raise the money to live cheaply and simply in Tahiti, he sold all his paintings at auction for 9,860 francs in 1891. He returned to Paris but once, in 1895, to exhibit his paintings. No theorist, he left Impressionism behind him and sought to rid himself of everything between his vision and his canvas, using colors pure and unmixed. His work is impregnated with symbolism, his design expressive, his color arrangements decorative, and his influence on modern art far-reaching.



*Working from an idea pencil sketch, eight-year-old Joan paints her first picture.*



*Nine-year-old Dale prefers large areas, paints with bold, clear colors children love.*



*Sue, at ten, paints from memory a lively outdoor scene, using mixed colors.*

## IN THE CHILDREN

At Munson-Willie Pro  
Utica, N. Y.

LYDIA S. HINGT



*The primary group makes  
ful discoveries joint a*

### ABSTRACT AND SURREALIST CHILDREN GROW UP WITH ART

Every Saturday morning throughout the year, hundreds of girls and boys from six to twelve attend children's classes at Munson-Williams-Proctor Arts Institute in Utica, N. Y. Here, free of charge, they learn to express themselves in paint, clay, paper, colored pencils, and marionettes.

The Primary Group finds finger-painting a delightful social experience as they work at large tables. Painting at easels is the next step.

At eight years of age, each child is given an easel expressing in colors his own child world, real or imagined. There are no dictated techniques.

"To observe carefully and to express clearly" are the objectives in these classes which are coordinated by the direction of Harry K. Prior, Director of the Arts Program, and William C. Palmer, Director of the Institute School of Art. There is only one rule—all ideas must be the child's own, and no work is accepted from adult work. This "rule" applies to all activities, including making marionettes, dancing a minuet.

When these children reach high school age, they are eligible for the Young People's classes, which are held on adult status, on Wednesday evenings.

# CHILDREN'S CLASSES

Willie Proctor Institute  
tica, New York

DIA S. WINGTON



ary girl makes wonder-  
veries paint and clay.

## SURREALIST ART IN CHICAGO UP WITH ART AT THESE CLASSES

g throughout the winter months finds  
boys from six to fourteen busy in chil-  
son-Williams-Proctor Institute, located  
free charge, they learn to express  
paper, colored wools, music and dra-

finds finger-painting and clay model-  
experience as they work together around  
at least "as big as they can reach" is

each child is painting at his own wall  
ors of his own choosing, scenes of a  
imagined. There are no class projects,

and to express freely" are the two  
s which are conducted under the direc-  
Director of the Institute's Community  
iam C. Palmer, Director of the Insti-  
ere is only one "must" in these classes  
child's own, no imitation, no copying  
"must" applies to all the children's  
ing a marionette, staging a play and

reach high school age, they will be  
People's classes which meet with full  
day evenings.

Boys of eleven, like  
Donald, know the con-  
struction of planes,  
paint them with ac-  
curacy.



Twelve-year-old Mary  
Jean puts the finishing  
touches on her latest  
piece of work.

At thirteen Virginia  
shows great selection  
in her use of subtly  
mixed colors.





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### PICASSO PORTRAIT OF GERTRUDE STEIN ON EXHIBITION AT MUSEUM OF MODERN ART

*Portrait of Gertrude Stein* by Picasso, which came to the Metropolitan Museum of Art by bequest when Miss Stein died July 27, 1946, was placed on exhibition recently at the Museum of Modern Art, 11 West 53 Street. This is in accordance with the terms of a recent agreement, to last ten years, between the Metropolitan Museum, the Museum of Modern Art, and the Whitney Museum under which the three museums agreed freely to lend each other objects of art and to coordinate the activities of the three museums in the interest of broader service to the public.

The painting of the Stein portrait by Picasso has historic importance in the development of modern art. Picasso met Gertrude Stein in Paris in 1905. At that time he was finishing his now famous series of paintings and etchings of melancholy circus acrobats. Twenty-four years of age, he had come from Barcelona to settle in Paris the previous year and was living in poverty in an old tenement on Montmartre. Gertrude Stein had studied psychology at Radcliffe with William James and then worked for four years at John Hopkins Medical School. In 1902 she gave up her scientific career and the following year went to Paris. She was working on her first book, *Three Lives*, when she met Picasso.

"It was only a short time after this that Picasso began the portrait of Gertrude Stein . . ." she recalls in her book, *The Autobiography of Alice B. Toklas*. . . "She took her pose, Picasso sat very tight on his chair and very close to his canvas and on a very small palette which was of a uniform brown grey colour, mixed some more brown grey and the painting began. This was the first of some eighty or ninety sittings."

The painting of the portrait went on during the winter of 1906. "Spring was coming and the sittings were coming to an end. All of a sudden one day Picasso painted out the whole head. I can't see you any longer when I look, he said irritably. And so the picture was left like that."

In the summer Gertrude Stein went to Italy and Picasso to Spain. He came back in August, and she in the early fall, "back to a Paris fairly full of excitement. In the first place she came back to her finished portrait. The day he returned from Spain Picasso sat down and out of his head painted the head in without having seen Gertrude Stein again. And when she saw it he and she were content. It is very strange but neither can remember at all what the head looked like when he painted it out."

Alfred H. Barr, Jr., Director of the Museum Collections, comments on the Picasso portrait as follows:

"During the period between painting out the portrait's face and painting it in again a change of great importance took place in Picasso's art. The original style of the portrait had been naturalistic, comparatively soft and flat, as you can still see in the costume and background. But the repainted face is in the new style, suggesting a sculptured mask with severely drawn, boldly modeled features, rather like the faces of some ancient Spanish sculptures which Picasso had just seen in the Louvre. This change of style turned out to be of great historic importance for it showed the direction Picasso was to follow step by step until it led to cubism.

### REMARKS ON MODERN DECORATIVE DESIGN

● The modern movement in architecture and decoration was probably born in France, an offspring of fairly whimsical revolt against, what was then called, "academic stagnation." After a happy and irresponsible childhood, it was exported to Germany, and came back to France as a full-fledged *Weltanschauung*, equipped with an aesthetic code, a social philosophy and an assortment of crusading slogans.

The slogans were dealing with broad issues (urbanism, mass production for the masses, and such) that could be solved only in the distant future; the appetite for new decorative fancies, however, could be satisfied immediately by just pretending that the issues are already solved and by changing the appearance of things accordingly. The changes at the beginning consisted mainly in making old things look new by stripping them of all ornamentation.

The absence of ornamentation, as a decorative principle, originally stemmed from the idea that only simple, machine-made things are legitimate in a functional house, the well-known "machine-for-living," and that they have a special kind of machine-made beauty, inconsistent with useless curlicues. It did not take the Old-Time-Moderns long to discover that hand-made things could be given that machine-made look at the cost of a little extra hand work.

Accordingly, wroughtiron railings were covered by plywood to make them look like concrete; carved paneling planed down and pickled to make it look like plywood; in Paris, gilded brass chandeliers and sculptured marble mantels painted white or black, to make them look as if they were not there; in Berlin, vertical Doric columns of the facades torn out and replaced by horizontal balconies, to satisfy the craving for "Horizontalism"; in Vienna and Stockholm, curved chair legs straightened out to please worshippers of the straight line; in New York, somewhat later, the brownstone fronts camouflaged by glass brick; and tubular steel chairs built by hand for a limited group of connoisseurs, at great expense, to stimulate the effects of the functional use of the new, low cost, mass production materials that the masses were to enjoy in some happy future.

During this make-believe period the early moderns and their *avantgarde* clients had a lot of creative fun, and displayed a lot of decorative imagination, in spite of the avowed solemnity of their convictions and their presumably prosaic, engineering approach to problems.

After the usual thirty-year time lag, their ideas are being put to test in the U.S.A. today. The ideal conditions, that the inventors of modern would only dream about, are here: large consumer body, (instead of a few aficionados); production facilities equal to any task (instead of imitation machine-work); specialized press, that is eager to get behind any new idea, even if it is thirty years old.

We do not know whether the originators, in their hearts are very happy about this millenium. The fervor of pioneering, the excitement of battle against tradition have subsided; the Modern Design has settled down to business, with all the levelling-down and all the compromises that this implies; what was a gesture of protest, has become a Useful Object Under Five Dollars.

The moderns always said it would happen sooner or later; they have worked for it and prayed for it; they have made their functional, unornamented, mass-produced, foam-rubber and plastic bed . . . and now they have to lie in it. DR. M. F. AGHA.

NOTE: Dr. Agha, a leader of the international art movement, is chairman of the Advisory Board and past president of the Art Directors Club. He is an artist, lecturer, and author of monographs on photography, typography, and the graphic arts; from 1928 to 1934, he was art director in chief of *Vogue*.

# THE CLAY-RUSH OF '48

By JOHN HORNS  
NEW MEXICO HIGHLANDS UNIVERSITY.  
DEPT. OF ARTS AND CRAFTS  
LAS VEGAS, NEW MEXICO

Prospecting for a treasure more valuable than gold! That is the spirit in which our clay expeditions are conducted. New Mexico Highlands University is the base of operations for a group of prospectors as hardy, if not as hard-bitten as any who joined the California gold rush a century ago.

We have observed that clay is more valuable than gold—that an amazing number of uses have been found for this humble material. We watch the pueblo Indians carry on the ancient craft of making pottery and observe the wonderful feeling for the material expressed in the hands of these superb craftsmen. We list the many uses man has found for clay. But, most important, we work with the clay we dig to learn its qualities and to discover how best it may serve our needs.

There is no beginning and no end to the uses of clay. No child, however immature or however lacking in coordination, fails to profit through experience with it. Nor does the greatest sculptor or the most highly skilled ceramist come near exhausting its potentialities as a medium of expression.

Think of it! Beneath our feet, and in the hills and plains around us, within walking distance of every school in the world, lies this magic substance. Dig it out. Mix it with water. Form it as you wish—and there it stays.

There is something ultimately wholesome in this expression of finding a deposit of clay—all by yourself and then preparing it and forming it into a thing of beauty and usefulness—with your own two hands. So far opportunities remain, in this complex world for experience which gives a sense of relationship to the earth, the source of basic material. We are easy prey for ready-made materials—the prepared paint, the patented crayon and the pre-cut craft kit.

We have found many varieties of clay in this region—each with its own uses and its own limitations. In the Gallinas Canyon, seven miles from Las Vegas, lies a deposit of the stickiest, reddest clay you ever saw. It is so plastic that it can be rolled into snakelike strips and bent indefinitely without breaking. When dry it is as hard as stone and so strong that it is difficult to break a cigarette size stick with your fingers. But along with those virtues goes the fault which renders it unsuited to general school use. It shrinks so much in drying that it is apt to crack and distort in drying. The Indians of course mix a fine sand with such clay to reduce shrinkage. This we have tried also with some success.

There is a thin vein of light yellow clay, pure kaolin with a touch of iron hydroxide, which runs through a highway cut near town. This fires a beautiful rose

color and is so fine grained that we have used it to make paint.

Our search for a clay deposit to serve the elementary schools has resulted in our most valuable discovery to date—and this shows how the practical eye of the old prospector proves its worth. We took our problem to Dr. John E. Dietrich, Head of the Department of Arts and Crafts at New Mexico Highlands University. His first glance over the mesa brought this comment: "See that gray stuff up there on the mesa where the road cuts through might be good clay". It is the "gray stuff" has all the virtues. It is adequately plastic. Its color is light enough to make visibility good in modeling, and it doesn't crack in drying. EUREKA!

Our method of securing and preparing qualities of this clay suitable for school use is as follows: We shovel the dry clay over a piece of common fly screen and haul it to school in dry form. Then we wet it down in a twenty gallon galvanized can by putting in alternately three measures (pound coffee can) of clay and one of water. This ratio may have to be changed somewhat to suit different clays. No mixing is needed. The longer it stands the better. However, we usually start using it in a few days, with some ledging.

And back to prospecting we go! We have started a map of the region with numbers locating clay deposits and with samples and test results. Who knows what we may discover?

J. H.



from the primitive alluvial clay . . . comes a product of exquisite beauty.

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# There's A New Day Coming!

By ANGUS DOUPLE  
INSTRUCTOR, INDUSTRIAL ARTS,  
STATE TEACHERS COLLEGE,  
CALIFORNIA, PA.

IT WOULD be easy to predict, on the basis of the many encouraging and sometimes exciting developments of the past, that industrial arts education is going to move into a period of rapid change and radical technical improvement. Technical and aesthetic changes are taking place in all forms of industrial development. A visit to a local department store seems to me a happy example of what can be achieved when an American business seeks to promote the public welfare on a high plane. Good design is found in the appearance of objects all around us. The electric toaster, the iron, the washing machine, the automobile, any number of commercial products are designed in a new dress. Objects of good design are found in all price ranges and are easily obtainable by most consumers. The public greets these radical changes with excited approval, but these same people rebel if comparable departures are tried in other fields. It is unfortunate how often tradition is honored as an unerring guide to what is beautiful and what is right. The idea of yesterday has become an aesthetic formula for a new generation. The attitude of the consumer toward these commercial products has always been an exceedingly important element in design and production. The seats of learning—the public schools and colleges—must accept the responsibility for educating the public to accept changes in design and methods of living. What are we as industrial arts teachers doing to arouse enough interest among young



people to elevate their tastes?

Many of our teacher training institutions lack the facilities both in equipment and teaching personnel to supply the breadth of understanding and engineering techniques involved to meet the changing needs. Our educational curriculum is slow to follow the pattern industry has experienced. A visit to a school exhibit reflects projects that are appalling in their

colorless mediocrity. Many of these projects are so outrageously bad in design that one no longer wonders why the average American home is as tastelessly furnished as any in the world. Visit the home of many industrial arts teachers and the lack of good taste reflects itself in many of the things he has made for himself. How well he likes to hide radio's artfully in sewing tables; he prides himself in copying a period piece of furniture and fails miserably in reflecting the grace and good proportions found in the original copy; or, he delights in covering a handsome piece of wood or metal with a coat of paint that is neither practical or beautiful. Many teachers have nothing more to give to their students. The student is the one who stands between the teacher and the community. A creative, imaginative teacher with a high standard of aesthetic sensibility will inevitably inspire students.

In industry, there is a small army of specialists — engineers, home economists, inventors, manufacturers—who think in terms of time, motion, safety, comfort, and finally the designer himself who takes all these factors into consideration and shapes the best possible dress. The professional industrial designer came into being less than twenty years ago to supply his expert supervision to machine made products. Now we cannot get along without him. We have learned that invention and creation are processes that must be discovered. Design does not happen by accident as many persons believe. Design is planned for as a building develops from the preliminary sketches to the completed form. If industry cannot get along without the implications of good design, surely our educational program must include these new approaches to fulfill its obligations to society.

For obvious reasons our educational purpose is better served when our public is trained to observe the visual aspects of good design. Moholy-Nagy, in his last book, "Vision In Action" says, "Design is the organization of materials and processes in the most productive, economic way, in a harmonious balance of all elements necessary for a certain function. It is intergration of technical, social and economic requirements, biological necessities, and the psychophysical effects of

materials, shapes, color, volume and space."

Let us look at the early stove used for cooking. A stove is primarily a piece of kitchen equipment for cooking food, and it should be resigned to perform that function with a minimum of fuel and labor. It should be easy to keep clean. A smooth surface meets these requirements. There should be no unnecessary projections for clothing to catch. Handles and knobs should be easy to see, comfortable and quick to take hold of. It should be well balanced in design, all parts should be rhythmically related to each other. The proportion should be as beautiful as a Greek temple. Stoves today are compact, attractive and functional, and above all they harmonize beautifully with the new sink, cupboard and refrigerator. Compare this with the stove and kitchen of 1890. In addition to being hard to keep clean these stoves were covered with unnecessary ornament that did not harmonize with the rest of the kitchen. There were projecting shelves and oddly shaped doors, waste and dirt catching space. Even though the house wife today is very proud of her modern kitchen, the new developments in heating



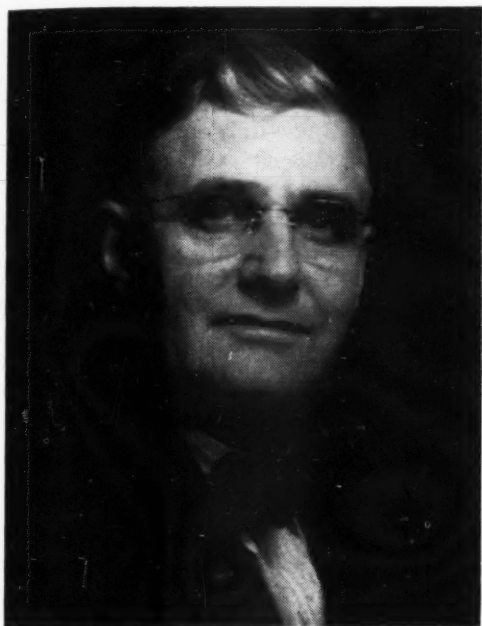
and cooking, and new approaches of design will influence the appearance of our stoves several years from now. Just what these changes will be no one can predict. Undoubtedly cooking units will have quicker responses, colored lights will signal which unit is on and at what speed; deep well pressure cookers, all glass ovens at a more convenient level that will require no stooping; burners that are distributed throughout the kitchen where they are most needed, and so on. These are only a few suggested changes. As it is with the kitchen, so is the development of every commercial product. The industrial designer aims at greater beauty based on extensive research and intensive laboratory testing.

There are many designers who specialize in one field of design, such as furniture, houses, automobiles, etc. Others use their talent more widely. For example, Charles Eames has developed radical,

(Please turn to Page 18)



# Frederic Whitaker WATER COLORIST EXTRAORDINARY



*This month's guest cover artist*

**A**MONG the honored roll of members of the National Academy of Design may be found the name of *Frederic Whitaker, A.N.A.*, the versatile water colorist who has painted this month's front cover. Here is a man who is in a unique position among the painters of today; Whitaker is a successful business man whose hobby has turned into most lucrative channels. Were the doors to close on his New York Art Association tomorrow, he could continue to live in the manner to which most people would like to become accustomed, without more than a passing cognizance of the transition.

After the office day is finished, Whitaker takes up his brush and turns with zealous concentration to his real love, impressions of the by-ways and surging emotion that is to be found among the skyscrapers of Manhattan. His free, casual water color style has won the envy of his cohorts, and the work of Whitaker is unique in its universal appeal. Here is a man whose work requires no extensive knowledge upon the part of the observer; layman and artist alike are fascinated by the skillful assurance and emotional impact that are characteristic of his painting.

The Whitaker lineage stems from sturdy British stock. His father was a craftsman in silver plate, his mother's family connections are synonymous with the best in household furniture produced in Great Britain during the past several generations. It was natural, in an environment so conducive to a recognition of the place of art in the everyday surroundings of the people, that Whitaker would become attracted to a pictorial outlet for his enthusiasm.

Whitaker's father was an individualist; as a youth he ran away from the family household to join the British army in its exciting and colorful journeying through Queen Victoria's Indian and Burmese colonies. What Whitaker Sr. did in the army is not historically recorded, for he began as a private and finished up eight years later as a private, but it is understood that he had a most pleasurable time. His discharge papers are duly notated as "Conduct Good", but Whitaker has suspicions that the document was erased and

that the approving notice is in his father's handwriting. At any rate, Whitaker Sr. returned to England to marry his lady love and they transferred their activities to this happy land, just in time for Frederic to be born, the first of five boys, which, if nothing else, was a distinct contribution to the culture of the Whitaker adopted land. From these beginnings emerged the protagonist of our tale.

At the age of fourteen, young Whitaker was apprenticed to John G. Hardy, noted metal craftsman, and so, following in his father's footsteps, he became proficient in the over-all sense of design that is inherent in all skilled etchers. Whitaker was fast to learn, and in the passage of time rose to the top of the metalcraft profession. Today he owns and operates G. F. Sefert Co., makers of Ecclesiastical materials. It can be readily seen how a man so trained would turn to the freedom of style offered by water color, as an extra-curricular outlet and mode of relaxation.

Whitaker has won awards enough to fill this page with the mere listing. Among his enthusiastic supporters is the Grand Central Art Galleries, which, last Fall, held a One-Man showing of his work, and one of his finer pieces, a painting of Washington Square (reproduced on this page) hangs in the New York apartment of Mrs. Franklin D. Roosevelt. In one year alone, Frederic Whitaker garnered seven national awards for distinguished work in his field, and was appointed President of the Audubon Artists.

GAT



"COLUMBUS CIRCLE"



"WASHINGTON ARCH, N. Y. C."

*Courtesy Mrs. Franklin D. Roosevelt*

(Continued from Page 16)

molded plywood chairs with rubber shock mountings. Morris Sanders has designed furniture, the parts of which are interchangeable always in good proportion and efficient to manufacture. We call it versatile module. Most furniture today is traditional type, which is impractical for mass production and therefore expensive. Module furniture is easily assembled and demounted, and can be combined exactly as one wishes. Yet it is not standardized. Dorothy Liebes and Ruth Reeves design for the machine looms. Although weaving is one of the oldest arts in the world and the principle of the loom has not changed, these textile designers are giving us new combinations of color and textures to add cheer to our daily environment. From all over the world men come to see the works of Frank Lloyd Wright, America's greatest living architect. His houses are easy and desirable to live in. In the modern



house materials, structure, heating units, light sources and decoration fuse into one concept of progressive organic architecture. Exact performance needs of a research laboratory create a very different architectural effect than one worked out in a stylistic basis.

It is apparent that these designers are trained not only in the use of materials and various skills, but also in appreciation of organic functions and planning. They understand the terminology for the different aspects of materials, such as structure, surface treatment and mass arrangement. It is an important factor in design that each object should visually explain its purpose and method of operation to the user. Intricate mechanism must have a simple aspect and shapes should lead one to perform the proper motions in operating the device. The color, the shape, the texture each contribute to the finished result.

One remembers having had courses in shops not too long ago, when each student was handed a carefully planned drawing from a book or magazine and the teacher tactfully replied, "As your assignment do this." The thinking had already been done for him by some one else. Even in the present era these methods are too frequently used. Unless the student has had the experience of developing the idea

from the very beginning the project has little value. It is much better to have the student explore the potentialities of the materials and fashion an article from these materials than to select the design and later adapt the design to the material. By experience with materials impressions are amassed. This experience will reveal its structure, textural quality and surface aspects, and will suggest shapes and uses. Everyone is equipped by nature to register sensitivity to tone, color, texture and space relationships, and under competent guidance he becomes interested in his work to such a degree that his accomplishments will reflect good taste. In education it is necessary to make an attempt at discrimination and definition so that our "new day" can be understood and appreciated by everyone. The students we now serve will be the designers, manufacturers and the consumers of tomorrow.

#### Connecticut High School Student Scholarships

All students graduating from high schools in Connecticut this year are eligible to compete for scholarships to The Norwich Art School.

1. One full scholarship covers all fees for the year.
2. One working scholarship covers the entrance fee and gives the student opportunity to do work for the school to cover other fees.
3. Another scholarship covers the entrance fee only.

The school reserves the right to withdraw the scholarship of any student who fails to maintain a satisfactory standard of work.

Work should be submitted in two or more of the following classifications: Drawing, Design, Composition, Modeling, or Craft Work. Drawings or designs should be mounted or matted; flat, not rolled. Work must be forwarded to the Norwich Art School, Norwich, Connecticut, by May 15.

Students should send with their work a letter giving name, age, address, amount of preparation, school attended, and ultimate aim. A small photograph should accompany the letter. A transcript of credits and a letter of recommendation from the Principal or Art Teacher are requested.

The first year art course includes basic work in Design, Lettering, Drawing, Painting, Ceramics and Art History. Jewelry is elective.

Address communications to:

THE NORWICH ART SCHOOL  
NORWICH, CONNECTICUT

## "I CAN PAINT!"

By

JOYCE MASSEY

Former Supervisor of Art

Bakersfield California City Schools

ONLY a few times in my experience have I seen a child stand at the easel, his brush in his hand, many colors before him, actually, for the first time in his life! Begin painting? Oh No! He is like the older boy who takes the clock apart to see why the wheels go round.

He tries a dip, a color, a line — here then there. It doesn't matter where. He dips into all the palette of colors—maybe they become muddy. No matter. He has tried them all. Then he stands back,—looks around, maybe at the teacher—or another pupil, and pauses. For a stage of development has been completed. He has experimented.

The only recognizable element of art which has appeared in his action is that of repetition of line. Repetition, the beginning of rhythm,—rhythm, an essential element of design. That pause,—it means he has gone as far as he can alone; now he is looking around for a direction—his creativeness needs a stimulus. He could get it wrongly from another pupil or from a teacher's unwise suggestion to paint a dog or even worse to make a picture. Can the older boy put the clock back together alone? Not usually, the first time.



They want to know why the wheels go 'round . . .



So we the understanding primary teachers and I took advantage of the child's very first efforts in line. How bright the paint is! We named it for him,—what lovely "lines," you make. Lets make them straight—like railroad tracks; lets make them wavy like the mountain tops—lets shake our hand like the wind blowing leaves!

That wide stroke flattened the brush to a point. Lets turn the brush in the hand to make a fine line like the telephone wires — many wires stretching across the paper—thick lines could be poles—may be not, just may be—just there, that's all. All the time confidence growing, imagination playing and tight muscles easing their tensions. No longer is the paint patched and ragged, but is getting firm and strong! It flows beautifully on the paper from the brush. What fun! I can paint!

No hurry to "make pictures." Lines tell many things—we learn new words. "Light" colors and "dark" colors,—the paper looks better with both. Many different lines,—wide, narrow, strong, wavy, close together, far apart, sometimes grouped. We learn to make little curves and big circles.

We like to "arrange" them on the paper—a fine new word to know! Arranging lines and colors into "designs!" How simple. Never, never is my paper like your paper now. "Look, my design is, like a window"—a church window" with colored light shining through. Or, "See it looks like feathers!—I'm going to paint a yellow bill—right in the middle of my "design." Now it's a turkey! What fun. "Designs need dark—my turkey is light. Black paint is dark. See the black at the top I didn't have enough room for more black. I'll make some little black wavy lines at the sides of the paper!"

And so we led the kindergarten and first grade pupils in the Bakersfield, California City Schools into painting through a design approach based upon the child's own uninfluenced experimentation with unknown materials, an easier, more creative way of expression. Bold, strong lines when painting begins; then lines grouped together to make lovely pattern; later to show form, real or imagined of objects when the urge to "make a picture" came from hearing stories and seeing picture books. What strength and knowledge and richness came into their expression!

Interesting patterns, contrasts of warm and cool colors, facility with media, all ways plenty to say and plenty of knowl-

(Please turn to Page 22)

(Continued from Page 1)

European artists of past centuries. Mar. thru Apr. 18. . . . Cooper Union Lace Exhibit, Mar. 20 thru Apr. 20.

#### **Toledo Museum: (Toledo 2)**

*Ceramics:* "12th Annual Ceramic Exhibition" sponsored by Syracuse Museum and Onandaga Pottery Co. Mar. 19 thru April 11. . . . Paintings of Abramofsky, thru Mar. 28. . . . Traveling Pepsi Cola Exhibition, Mar. thru Apr. 18.

#### **Pennsylvania**

##### **The Art Alliance: (251 S. 18th St.)**

*Gouaches:* a special exhibit of this medium done by Walter Reinsel. . . . Youth Contest, based on Mussourgsky's "Pictures at An Exhibition", Mar. 9 thru Mar. 28. . . . Office Furniture Design, by Maria Bergson, Mar. 30 thru Apr. 25. . . . Stained Glass of Emil Frei, Mar. 30 thru Apr. 25.

##### **The Print Club: (1614 Yattimer St.)**

*Picasso:* A series of prints by the modern french artist, on view from Mar. 9 thru Mar. 26. . . . Ninth Annual American Color Print Society Exhibit, to Mar. 31. . . . 25th Annual Exhibition of Etching. Apr. 9 to April 30.

#### **Rhode Island**

##### **Rhode Island School of Design: (224 Benefit St.)**

*Medieval Spanish Frescoes:* An exhibit of paintings from the Hermitage Church of San Baudelio de Berlanga, in Old Castile. Thru Mar. 25. . . . Lecture on Pierre Bonnard, Impressionist, by John Alford. (3:45 P. M.) Apr. 4.

#### **Washington, D. C.**

##### **Arts Club of Washington: (2017 I St. NW)**

*Water Colors of Agnes Sims:* former marionettist, and textile designer, in relatively new work. Casein paints and indian ink media. Thru Mar. 26. . . . Minor S. Jameson, in an exhibition of oils, thru Mar. 26.

### **DO YOU WANT TO EXHIBIT?**

**COLUMBUS, OHIO,** The Ohio Water Color Society's 24th Annual Circuit Exhibition November 1948 to July 1949. Open to present and former residents of Ohio—Media: Water Color and Gouach. Fee \$3.00 including membership. Jury, cash prizes. Entry cards and dues should be sent to Secretary, Harriet Dunn Campbell, 3000 West Broad St., Columbus 4, Ohio, by Sept. 28th. Work must be at the Columbus Gallery of Fine Arts, 480 East Broad St., Columbus 15, Ohio, not later than October 2nd, '48. A grand opening, Nov. 6, '48 at Columbus Gallery of Fine Arts. For further information please write the Secretary.

**LOS ANGELES, CAL.,** The John F. and Anna Lee Stacey Scholarship Fund for Art Education. "To foster a high standard in the study of form and color and their expression in drawing, painting and composition . . . open to American citizens and to both men and wo-

men, single or married, irrespective of race, creed or color . . . age limit is between 18 and 35 years, but in exceptional cases and at the discretion of the Committee of Selection, the age limit may be extended." Letters of reference and a written general plan of the candidate's aims are required. The appointments will normally be for one year, and the amount of \$1500.00 for the year of 12 months, payable in quarterly installments. Photographs of candidate's work should first be submitted to John F. and Anna Lee Stacey Scholarship Committee of Otis Art Institute, 2401 Wilshire Boulevard, Los Angeles 5, Calif. Send for Application Blank for specific information.

**INDIANAPOLIS, INDIANA,** John Herron Art Institute, May 2-June 6, 1948. Forty-first Annual Exhibition of Work by Indiana Artists. Mediums: Oil, water color, tempera, pastel, sculpture (any durable material). For natives of Indiana and present or former residents. Fee \$2.00. Nationally known jury. Prizes \$1150. For information and entry cards address: Wilbur D. Peat, Director, John Herron Art Museum, Indianapolis 2, Indiana.

**WICHITA, KANSAS,** 1948 Decorative Arts—Ceramic Exhibition, Wichita Art Association, Apr. 17-May 16, 1948. Open to Living American craftsmen. Media: textile weaving, silversmithing and metalry, jewelry, ceramics and ceramic sculpture. Fee \$2.00. Jury. Entry cards and work due March 31, 1948. Prizes: \$100 textile weaving, \$100 jewelry, \$100 silversmithing and metalry, \$100 ceramics and ceramic sculpture. For further information write to Mrs. Maude G. Schollenberger, 401 North Belmont Avenue, Wichita, Kansas.

**ST. LOUIS, MO.,** Jefferson National Expansion Memorial. An open architectural competition "to select an architect to be recommended to the Department of the Interior for ultimate employment as designer of the Jefferson Memorial." Open to all architects who are citizens of the United States of America. Jury. \$125,000 in prizes. For application blanks and further information write to George Howe, Professional Adviser, The Jefferson National Expansion Memorial Competition, Old Courthouse, 415 Market Street, St. Louis 2, Missouri.

**LOWELL, MASS.,** Fra Angelo Bomberta Forum of Art, Whistler's Birthplace, Lowell, Mass. For new styles ignored by modern monopoly. First send one-page typed explanation of the creation, invitation to exhibit may follow. Fee, \$5. For further information write to John G. Wolcott, 236 Fairmount St., Lowell, Mass.



**BATON ROUGE, LA.,** Graduate Fellowships in painting, sculpture, graphic art, art education, design and art history for the academic year 1948. For further information write Ralph L. Wickisher, Department of Fine Arts, Louisiana State University, Baton Rouge, La.

**OMAHA, NEB.,** FIRST CENTRAL STATES GRAPHIC ARTS ANNUAL: for artists living in Louisiana, Arkansas, Missouri, Iowa, Illinois, Wisconsin, Minnesota, North Dakota, Kansas, Oklahoma, Texas, Colorado, Wyoming, and Nebraska. Original prints and (Please turn to Page 21)

# The Latest in Books

AS REVIEWED BY  
*Design's Book Editor*

ANY BOOKS LISTED HERE MAY BE ORDERED THROUGH OUR BOOK DEPARTMENT

**NEW ORLEANS HOLIDAY** by Eleanor Early. Published by Rinehart & Company, Inc., New York. 288 pages. Price \$3.75.

Although this is essentially a "travel" book it is the type of reading which gives a clear insight into the human side of the arts.

In writing this pleasantly conceived book Miss Early has given greater understanding of the arts of several peoples as they merged in the quaint old city of New Orleans. Among the features which attract visitors to this city in increasing numbers each year are the arts—The arts indigenous to the varied culture pattern which produced a New Orleans. The creative minded persons like the Baroness de Pontalba, Audubon and scores of others give us an insight to the meaning of the arts as they are related to the life of other days. The richness, the variety, and blending of all the influences of Spanish, French, English and Negro are brought out in an informal charming manner.

New Orleans Holiday, not only is fun to read but gives as good a lesson in art appreciation as can be found. It makes the arts of yesteryear become a part and parcel of life as it was lived in the past. It is a book that presents history, geography, sociology and art as it really happens.

**CREATIVE AND MENTAL GROWTH** by Viktor Lowenfeld. Published by MacMillan Co., 291 pages. Price \$4.50.

Here is a most significant book for art teachers, teachers who teach art and all those interested in the creative work of children. It is the answer to a great need felt by teachers for better understanding the mental and emotional development of children. Many teachers, the author says, are, "successful tentative educators, who have the power to bring out what is in the child." Others develop a feeling of inferiority as they compare what goes on in their classes with what is described in many books.

This book by Dr. Lowenfeld clarifies many points. It shows that the child's general growth is tied up with his creative development. Creative expression is one of the very best ways to understand the child's needs and what goes on in his inner self.

The connection between technique, subject matter and material is stressed and analyzed in their application to a real teaching situation. The author believes that as long as art is taught merely tentatively, art education is either the special province of a few privileged educators or a source of failure for the general classroom teacher. This book is a "must" for all alert art teachers.

**AN OLD NEW ENGLAND VILLAGE** by Charles D. Hubbard. Published by Falmouth Publishing House. 108 pages. Price \$3.50.

This unusual book is the product of a 70-year-old yankee art teacher. In doing this monumental job Charles D. Hubbard, once an illustrator for popular magazines and one of the last of the old New England pen and ink masters resolved to create a book that would be as homemade as the typical New England Village. It took seven years to make the illustrations and do the lettering by hand for the manner of the ancient manuscript writers. This is indeed a unique book and an authentic expression of native New England. The large, beautiful pages are exact facsimiles of the artist's work. In them the reader may ramble with the artist-author through the streets and into the homes and life for a real New England Village.

This book should be intensely interesting to illustrators, art students and all those concerned with fine topography.



**AMERICAN INTERIOR DESIGN** by Meyric R. Rogers. Published by W. W. Norton & Co., Inc. 302 pages. Price \$20.

This excellent book presents, in an attractive manner, the traditions and development of domestic design from Colonial Times to the present. The idea started with an appreciation of American things and such projects as the American Wing of the Metropolitan Museum in New York, and the series of American Rooms in Miniature made by Mrs. James Ward Thorne of Chicago.

The richness of the American inheritance by way of living culture and what is being done with all this concerns the author as it does many persons.

The way he has assembled significant material through research and presented it in this important book is a real contribution to culture. The picture presented is a graphic one and gives the reader a good idea of the interior and exterior design of American homes from the first settlement until today.

We strongly recommend this book to all students and others interested in American culture.

**THE MODE IN FOOTWEAR** by R. Turner Wilcox. Published by Charles Scribner's Sons, New York. 190 pages. Price \$5.00.

Footwear the world over from antiquity down through the ages to the present day is the theme of this book. It describes the papyrus sandals of the early Egyptian priests and Babylonian "mules," the sumptuous, costly footwear of the Romans, the bejewelled shoes of Indian princes, the "adder foot" shoe of Chinese ladies, and the rawhide sandals of the Gauls. She traced the evolution of footwear through medieval times and the Renaissance down to the present day.

To illustrate the points. The book is fully illustrated throughout by beautifully detailed drawings. This book is the third in a series by this author. The object in writing three books on "the mode," has been "to furnish those interested with a comprehensive layout of costume research in drawings, and in our language, with the periods easy to find and detail easy to read" the author says.

**PAPER SCULPTURE** by Tadeusz Lipski. Published by The Studio Publications, Inc. New York. 64 pages. Price \$1.50.

This little book is an answer to the many questions which come to us on how to make paper sculpture. It is one of the art expressions which is new to many art teachers and those in the commercial fields where display has an important place.

Lipski's paper sculpture suggests primarily the three-dimensional poster in display and advertising. It combines the qualities of photography and sculpture, bringing a fresh effective appeal to the eye.

Elementary principles of manipulation, upon which all paper sculpture is based, are easily followed and practised from lucid working stages in this book. Development is suggested by Lipski's own finished and delightful "set-ups."

It is an advertising technique in which the artist's own invention and resource is particularly capable of unlimited expression.



(Continued from Page 19)

drawings. Drawings may include pastels and preliminary studies for painting, etc. Prints in any medium, including silk screen. Work may be in black and white, or color. Photographs and monotypes ineligible. Total of 4 entries to an artist. Work executed after January 1, 1947. Entries at museum by April 20. Jury. Purchase and cash awards. For entry blanks and other information, write Joslyn Memorial Art Museum, 2218 Dodge, Nebraska.

**NEW YORK, N. Y.,** New Age Gallery, Inc. (133 E. 56 St.) Group and one-man shows: All-year promotion. Cooperatively rated servicing for Contracting Artists. Open dates for 2-week rental by out-of-towners at moderate rates. For further information write: *Rosa Pringle, Director, 133 E. 56 St.*

**PHILADELPHIA, PA.,** The Print Club of Philadelphia announces an etching competition on work done during 1947-48. Entries must be matted and sent by Mar. 25th. Entrants are invited to a tea, Friday, Apr. 9 (4-6 P.M.) No fee to members, 50c entry fee to non-members. Medium: etching, mezzotint, aquatint, or engraving. Include selling price (33 1/3% commission charged on sales). To be exhibited Apr. 9-30. Send to *Print Club, 1614 Lattimer St.*

**ATLANTA, GA.,** Seventh Annual Exhibition of Paintings, Sculpture and Prints by Negro Artists April 4-May 2, 1948, sponsored by Atlanta University, Atlanta, Georgia. Atlanta University extends an invitation to Negro artists and sculptors to submit examples of their best works for showing in an Exhibition at Atlanta University. The purpose of this exhibit is to present the best creative works by living Negro artists, to encourage artists to achieve as high a standard of work as possible, to bring to light latent talent that might be among undiscovered artists, to stimulate art education and to increase an appreciation of the fine arts. For the works selected, Atlanta University is offering eleven purchase awards amounting to \$1,400. Original paintings, sculpture and prints will be eligible for the exhibition. All paintings submitted must be framed in wooden frames and securely packed. Entry slips and labels are enclosed. For each work submitted, an entry slip must be properly filled in and mailed to Art Exhibition Committee, Atlanta University, Atlanta, Georgia. A label should be carefully attached to the back of each work. Works sent should be packed in wooden boxes suitable for return shipment. Costs of shipment and possible damages in transit must be borne by the exhibitor. All work will be returned, express charges collect. Wherever possible, artists in the same community might ship their works in a single box to reduce costs. Entries should be addressed to Art Exhibition Committee, Atlanta University Library, Atlanta, Georgia, and shipped so as to arrive between March 17-20. Calendar: Last day for receipt of entry blanks, Mar. 17. Last day for receipt of works entered, Mar. 20.

## YOUR FIRST OIL PAINTING

By  
**HAZEL WILLIS**

PROF. OF DESIGN, OHIO UNIVERSITY  
ATHENS, OHIO

● Want to try your hand at oil painting? Well, here is an excellent beginning problem. It will let you experiment with arrangements in space, you can try different techniques to express different textures. You may suggest depth or form or volume with your varying values and intensities of color, and because it is quite abstract you can concentrate on saying these things with your brush and paint.

In your imagination, throw two or three objects into space, no more at first. Something should say solidity or hardness, another part, may be transparent. Then there may be a feeling of movement thru space, expressed by line directions. There may be far away deep places and some near and tangible things. Now these must not be merely contained in a space as beans in a bag. Arrangement

and pattern of shape against shape are most important. Relative sizes and directions of line can make the whole, good or bad according to the artist's ideas of composition. So objects are turned or moved high or low in the two dimensional space till they satisfy the principles of design. Be sure to have some curved or bulgy things and some flat, so you can suggest their forms thru values. You see you don't have to make it pretty, or tell a story, as those are not necessary to art.

June Bradley a student at Ohio University painted this in a first experiment in oil painting showing you on this two dimensional canvas what she thinks about three dimensions in form, depth, solidity, transparency or volume.



"THREE DIMENSIONS"

By June Bradley

### COMMENTS FROM OUR FILES

*I feel the material in DESIGN is so good I cannot afford to miss it.*

**LUCIA MYSCH**, Art Teacher  
Ball State Teachers College, Muncie, Ind.



*The Cherokee State Hospital has subscribed to DESIGN for two years for the Occupational Therapy Department to use. I find it extremely helpful, and we devour it from cover to cover.*

**KATHERINE HABEL**, Occupational Therapy Director  
Cherokee, Iowa

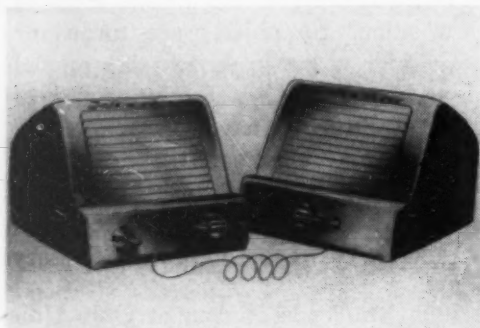
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On April 20, 1948, there will be a change in the subscription rates to DESIGN to \$4.00 per year.

# NEW WRINKLES

a department devoted to the latest products on the market,  
of interest to our readers



## NEW INTER-COMMUNICATION SYSTEM

"Elsie", a two-station inter-communication system, is suitable for installation in homes, offices, stores, and other commercial or private applications.

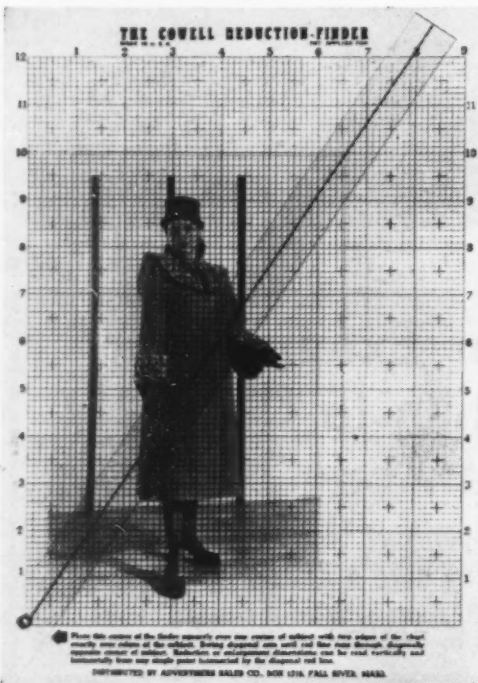
The LC-2 System consists of a Master unit, one Sub-Station, and fifty feet of cable sold as a "package". Additional cable, in any length from fifty to two thousand feet, is available.

An advanced electronic development used in this system, allows for optional use of the Sub-Stations as either "private" or "non-private". When used "privately", as in an office, both the Master unit and Sub-Station have complete privacy. When used "non-privately", as in a classroom or working lab, the Sub-Station, easily portable, conveys every sound to the instructor or mother, busy at work in another room.

Write to TALK-A-PHONE CO., 1512 S. Pulaski Road, Chicago 23, Illinois.

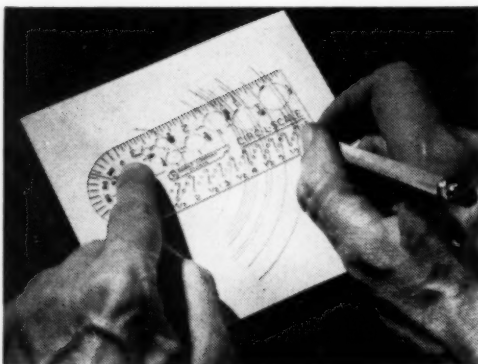
## LAY-OUT ARTIST'S BEST FRIEND

Every layout artist, draftsman, and art supervisor will welcome the arrival upon the scene of the Cowell Reduction Finder. So simple, it's a wonder it wasn't thought of before, but all the more necessary because of its sim-



plicity of operation, this little gadget is sturdily constructed of transparent plastic. The problems of how to crop a photograph, how to reduce a layout for certain space limitations, whether an art reproduction will reduce in correct ratio to the desired size—all these and other problems are solved at your fingertips by this infallible robot. Ten seconds is all the time it takes to master its use.

We recommend it for office work, newspaper copy preparation, planning art catalogues, and for the solution to just every day affairs involving reduction or enlargement of sizes on the drawing board. Sold and distributed by mail only from **Advertisers Sales Co., Box 1216, Fall River, Mass.**, the Cowell Reduction Finder retails at \$3.00, and, judging from the use to which we have personally subjected it, it warrants the high claims made for it by its manufacturers.



## VEST POCKET "DO-IT-ALL"

Designed to enable artists, draftsmen, advertising men, craftsmen, and students to make detailed sketches while away from their drawing boards, this new four-inch precision instrument combines the compass, protractor, ruler and T-Square all in the same unit.

Called CIRC-L-SCALE, the device is made of clear .025 non-burning, non-curling Vinylite and may easily be carried in the vest pocket.

As a compass, it does away with the regular dangerous sharp prong, thus providing a safe drawing tool for all youngsters. The operation is simple and accurate. One end is equipped with a Lucite free-moving pivot button, curved at the right diameter to magnify, so as to permit absolute correctness when placing over the point to serve as the circle center. Also, one edge of the instrument is equipped with pencil-point holes for making circles of from  $\frac{5}{8}$ " to 6" in diameter.

In use, the bullseye pivot button is placed on the desired center and held there with fingertip. A pencil point is then inserted into the hole corresponding to the desired radius and swung around, pivoting on the button. Thus, circles may easily be completed in one sweep. Makes circles from  $\frac{1}{8}$ " to  $\frac{1}{2}$ " in diameter.

As a ruler, CIRC-L-SCALE is graduated into  $\frac{1}{16}$ " calibrations, starting from the corner to permit measuring outward. CIRC-L-SCALE is equally invaluable as a small T-Square and protractor. Retail price, 50c. **Danot Co., 315 W. Van Buren St., Chicago 7, Ill.**

(Continued from Page 20)

edge with which to say it. Unafraid to paint because their happy painting experiences had given them confidence! Purpose in guidance never formal direction led our pupils through their creative development in beginning painting.

The painting illustrations came from first grade pupils guided by Mrs. Beatrice Munden and Mrs. Frances Newsome, Bakersfield City Schools, whose sympathetic understanding contributed greatly to their pupils' unusual painting development.

## SUMMER SESSION AT COLUMBIA

N.Y.C. School offers

Teacher's College Courses

● There will be a full summer program for students and teachers interested in graduate and specialized work, it was announced recently. Inter-session courses will be held at Teacher's College from June 2nd thru June 29th and again, from August 16th to September 3rd.

For full information, readers of *DESIGN* are advised to contact: *Office of the Secretary*, Columbia University, New York 27, N. Y.

## ELECTRIC ERASER

The Dremel Manufacturing Company of Racine, Wisconsin, has announced the development of a new hanger stand for the well known Dremel Moto-Eraser. The base, finished in crackle-enamel, contains a well for storing eraser tips. New features of the Moto-Eraser include an eyelet for hanging the machine out of the way, either on the new stand or any other convenient place. A flashlight-type switch, conveniently located on the front of the machine, starts and stops the motor, or keeps the eraser in continuous operation as desired. The stand weighs approximately  $1\frac{1}{2}$  pounds. Weight of the machine is only six ounces.



The Moto-Eraser





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How many of your employees are buying U. S. Security Bonds regularly via the Payroll Savings Plan? (35% to 50% of employees buy Security Bonds on the Payroll Savings Plan in those companies in which top management backs the Plan.)

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fer to obtain them. Such workers want and need Payroll Savings.

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Make sure you get your kit. Be sure to give it your personal attention. Keep the Payroll Savings Plan operating at its full potential in your company. It's a major factor in America's security—your best business security!

For any help you want, call on your Treasury Department's State Director, Savings Bonds Division.

The Treasury Department acknowledges with appreciation the publication of this message by

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A  
painting by

*Alexander Brook*

done for  
The Upjohn Company Collection

● One of the outstanding uses to which the work of America's fine artists has been turned is in the fight against disease. In an educational campaign to combat the inroads of such crippling diseases as Arthritis, the Upjohn Pharmaceutical Company commissioned celebrated Alexander Brook to render an oil that would immediately focus the attention of the public upon its accompanying article, and so, forcefully indicate to these readers that disease may be recognized and combatted before it strikes among those who might at least have reason to suspect its presence. Brook, winner of the Guggenheim Fellowship, member of the National Academy, and recognized as a forthright contemporary artist of top-notch calibre, was the natural man for the job. His bold, honest brushstrokes appeal to the eye of the connoisseur as well as the layman. The painting shown to right remains untitled; it is one of a series that was done for the campaign. The work of Alexander Brook of Savannah, Georgia, may be seen at twenty-six museums including the Newark Museum, Albright Art Gallery, Toledo Museum, Detroit Institute, and among the collections of the Carnegie Institute and University of Nebraska, as well as in the pages of most popular publications on newstands throughout the country.



Painted by Alexander Brook



